

# MAKING OCEAN TRAVEL LESS RISKY • ARTISTS SEEK SAFEGUARD

## New Rules Suggested to Insure Safety at Sea

British Committee Reports About Stowage and Launching Aboard Ocean Steamships and the Availability of Rafts and Motorboats in Sudden Emergencies.

### SERIOUS OBJECTION TO USE OF "CHUTES."

(Special Dispatch.)  
LONDON, July 12.  
THE report has now been issued in a Blue Book of the Departmental Committee on Boats and Davits appointed by Mr. Buxton last year to inquire about the stowage and launching of boats on passenger steamships, the use of mechanical propulsion for lifeboats and the question of substituting rafts for boats. Among the chief recommendations of the committee it is stated that Stirling's rule should in all cases be used to determine the capacity of open boats. In actual stability of a boat when fully loaded should be the criterion of its fitness. The stability of completely decked boats can only be insured provided that the deck can be cleared of water almost instantaneously, but by adding permanent watertight bulwarks an efficient type of life saving appliance will be produced, and a decked lifeboat fitted with these suggested improvements should be allowed to carry an increased number. In foreign going passenger and emigrant ships arrangements for transferring boats from one side of the deck to the other should be compulsory, but the stowage of boats must not in any way be sacrificed. The stowage of boats on decks below the uppermost deck is not recommended for general adoption, but it may sometimes be a necessary expedient. Where boats on one deck are immediately above the boats on another effective precautions must be taken to prevent the upper boat from being lowered on the underneath boat in an emergency. When it is necessary to carry more boats than can be provided by stowing open boats and decked boats directly under davits, in accordance with the Life Saving Appliances Rules, the extra boats should be stowed parallel with the davits so far

as possible. These boats may be open boats or decked boats and they may be stowed singly or in tiers of two or three. Approved appliances should be provided for moving the boats up to the davits. As large a proportion of the life saving appliances as is reasonably practicable should be lifeboats. When it is difficult to carry lifeboats on pontoon rafts to as great an extent as is reasonably possible should be fitted, the remainder of the life saving appliances being supplied in the form of buoyant deck boats or other approved buoyant apparatus. New vessels in these classes should be designed with this in view. There are serious objections to the use of "chutes" or slides, cradles, moving platforms which are lowered down the vessel's sides in guides, cranes and derricks for launching ship's boats. The carriage of mechanically propelled boats should be optional for all classes of steamships. In the case of a vessel carrying a considerable number of lifeboats it would be preferable to carry a small number of high powered motor boats rather than a large number of low powered boats. Provision should be made for rapid starting under adverse conditions of weather. At least sufficient fuel to cover a radius of one hundred miles should be carried. Passengers should be embarked at the lowest open deck, the boats being lowered to that level from the boat deck. The allocation of places in particular boats to passengers is impracticable. A small medical bag might with advantage be carried in each motor boat. The efficiency of the arrangements for saving life at sea depends as much upon the competency of the officers and crew as upon the life saving appliances on board. Strict discipline and obedience are essential.

## Cowes Prepares for the Regatta

(Special Dispatch.)  
LONDON, July 12.  
THE warm weather is making people think about Cowes and all the attendant joys of yachting. An exceptionally good week is expected in the little town this August, and the Royal Yacht Squadron grounds and club house are being made ready for the occasion. King George, who takes the keenest delight in this week by the sea, will, it is understood, reside on board the royal yacht. Princess Henry of Battenberg will be at Barton Manor and will have for company her sister, Princess Christian of Schleswig-Holstein. According to present indications, this year's regatta at Cowes will probably prove one of the most successful ever held. The entries already include nine craft owned by royalty—King George, the German Emperor, the King of Spain, and Prince Henry of Prussia—while there is a notable increase in the number of yachts set down for the more important races by members of the squadron itself. It looks, indeed, as if the ruling authorities may have to restrict the programme in some of its more elaborate details. Although the Prince of Wales is to make various Continental trips in the near future and he will naturally be keeping his eyes open, it is regarded as settled that he is not to marry until he is twenty-one. The Prince is so retiring that the prospective Continental trips are considered wise, as the more he mixes with people of his own station the more will he rub off his boyish reserve. It is said by those who know that the subject of matrimony has never yet been discussed by the Prince and his parents. He is still a boy in all things. The fact that English girls are once again dressing and looking like girls, the very simplest styles being now most popular, is due to the influence of the Queen and her dressing of Princess Mary in the

simplest of styles. Ever since the young Princess began to grow up the Queen has been particularly careful to see that simplicity should guide all her daughter's tastes. And now the simple style of dressing which Princess Mary affects is influencing the fashions, and it is further suggested that simple styles for children may lead to less eccentric modes for women. For several seasons young girls have been almost exact imitations of their mothers. Girls only just out of their teens were "hobbed," and baby girls were afternoon frocks of materials veiled one over the other in the most complicated way. A walk in the Row to-day will show that the fashions are changing. "The way Princess Mary is dressed has had a decided influence on the fashions for the young," said a well known modiste in discussing the dressing of children. "Every well dressed girl till the age of eighteen wears clothes of the plainest cut and material. The plain dress, however, is not less expensive than the more imposing one. For the baby girl 'no frills' is almost the rule. Sometimes ten dollars or fifteen dollars is paid for the smallest baby's cotton or linen embroidered dress, while the pretty lingerie dress for the older girl has generally a slightly gathered skirt, a plain, squarely built childish bodice and the ordinary waist line. This can easily cost twenty-five to sixty dollars. "They are also returning to the childish hat with ribbon ends at the back and daisy trimmings, instead of the Eastern turban and the too Parisienne copy of mother's model." A new society pastime, that of painting china, borrowed from the United States, has sprung up, and in many parts of the West End of London, and even in the provinces, keramic clubs, the membership of which is almost entirely confined to women, have been formed. The work done is chiefly confined to the copying of the Satsuma style on French china.

## LONDON SOCIETY GROWS AWEARY.



THE ROYAL BOX. THE KING AND QUEEN, KING MANUEL AND QUEEN AMELIA AT THE HORSE SHOW

Despite the success of the horse show and the fact that Newmarket was attended by the King on three days, it must be admitted that the season is now big balls and receptions that had never come and are already on the wing. The garden party season is on, however, and in some of the pleasant spots not too far away from London is filling in the days before Goodwood and Cowes.

## PRODUCTION OF MÆTERLINCK PLAY PREVENTED BY "BRITISH HYPOCRISY"



Mme. Maeterlinck, in addition to being the wife of the great poet-dramatist, is an actress of much distinction, a singer of merit, a literary woman and a lecturer. It is said that when she first learned of Maeterlinck's fame she went to a friend and announced her departure for Belgium. "What for?" asked her friend. "To become Maeterlinck's wife," came the reply. She is here seen in the title role of "Marie-Madeleine," her husband's great religious play, the production of which in England, the Bystander says, is prevented by British hypocrisy.

## WOMAN EXPLORER BACK FROM AFRICA

Mrs. Charlotte Cameron Returns to England After 26,000 Mile Trip on Coasts.

(Special Dispatch.)  
LONDON, July 12.  
After a six months' tour of twenty-six thousand miles around the coast of East and West Africa Mrs. Charlotte Cameron, the authoress and traveler, has just returned to England. Mrs. Cameron prefers to pass her holidays in parts which no Baedeker mentions. Since the days of Mary Kingsley, the great African explorer, no white woman has covered the ground so completely. To an interviewer who called upon her at her beautiful Hampstead home Mrs. Cameron narrated some of the incidents of her tour. Having missed the steamship to the Cameroons, Mrs. Cameron was carried in a blanket through the surf and dumped unceremoniously into a tiny boat. Her bearers were cannibals self-confessed. "Much has been said and written of the awful beauty of Victoria Falls," she said. "Much more will doubtless be written about their magnificence, but I think the most terse and apposite criticism was that of an American who watched the falling volume of water in silence and then remarked with emphasis, 'Self Niagara!' His pride was sadly wounded." In search of adventure Mrs. Cameron made her way six hundred feet below the falls, to the point known as the Boiling Pot, where, amid falling stones and in a temperature of 115 in the shade, she tried to make herself comfortable. "Getting ready to 'snap' the huge bridge that seems from the distance to span the very heavens, and endeavoring to enjoy the scenery, flies and mosquitoes notwithstanding, there came on the scene about a hundred monkeys and a couple of baboons, noisy, vicious creatures, that resented my intrusion in no uncertain fashion. "They soon became too friendly to my liking, so friendly in fact that one seized my cork helmet and motor veil, and was just about to appropriate my sunshade—and in 115 degrees, too!" Mrs. Cameron managed to re-embark the six hundred feet, to reach a refuge from her tormentors. "They followed me the best part of the way, chattering like an excited mothers' meeting, and almost laughing at my poor attempts to beat them off with a parasol."

## LONDON HAS TWO OPERA HOUSES

(Special Dispatch.)  
LONDON, July 12.  
The failure of the London Opera House under Mr. Oscar Hammerstein's management to attract the public in sufficient paying numbers has not convinced Sir Joseph Beecham that London cannot support two opera houses running simultaneously. The season of Russian opera and ballet which he is giving at Drury Lane has many of the features, which has brought him many subscribers as Covent Garden. "I do not wish it to be understood," said Sir Joseph in discussing his arrangements, "that I am presenting this rivalry to any other enterprise in London. One opera house in London cannot produce everything that is worth presenting. Neither Paris nor Berlin nor Vienna depends wholly on one opera house, and London surely has room for its special seasons. I look forward to the time when there shall be an independent opera house in London—a theatre specially designed for the presentation of modern operatic works and to be used exclusively for that purpose. I am thinking of something that shall be a credit to London. "This is the first trip of the Russian Opera Company to London. The scheme I have inaugurated is not an isolated experiment. I shall continue to give seasons of opera. That is why I have mentioned the building of an independent house. Three Russian operas new to London will be presented during our short season, and their special attraction is that they give us pictures of Russian life with which our public is unacquainted. The whole ceremonial and pageantry of old Russian court life is picturesque and gorgeous and provides splendid material for the stage. The productions approach most nearly, in another form of art, to the historic plays of Shakespeare. Moussorgsky, the composer of two of the works that the Russians will present here, bases his claim to distinction on the fact that he has developed a style entirely his own and that he is the only great operatic composer who has shown himself to be entirely free from the influence of Wagner."

## LOW MORAL PLANE IN LONDON CLUBS

Many So-Called Smart Men Strangers to Principles of Honesty, Says Victim of Theft.

(Special Dispatch.)  
LONDON, July 12.  
The low standard of honesty among well dressed men, apparently of good position and not lacking in means, is the burden of complaint in a letter to a London paper in which is narrated an incident at the races recently. The complainant says that he had taken off his race glasses and coat to wash his hands before leaving the course, and on turning round to resume them found the glasses had disappeared. At the same time he noticed a well dressed man leaving the room with race glasses much like the missing ones in his hand. He set off in pursuit, but before he could catch up with the man he had disappeared in the throng. "This," he writes, "is only one of several experiences of the same kind which have befallen me in clubs and other places in London where I least expected them. And I have come to the conclusion that many so-called 'smart' men are strangers to the most elementary principles of honesty. "There are, of course, clubs and clubs," said an experienced member who was consulted on this point, "and I choose to belong to both kinds. You may remember that a very distinguished Prime Minister of Great Britain refused to be parted from his umbrella in one of London's most celebrated clubs, 'because,' he said, 'you can never trust these bishops.' The feeling indicated by that ben trovato story is very general in one or two of the clubs to which I belong more as a matter of convenience than distinction. "The frequency with which suit cases and other articles of portable property go missing has caused a rule to be enacted in some of these clubs that the servants are not to be held responsible for anything members may lose on the club premises. There are clubs with high sounding names and hundreds of members of good social standing where the steward who cashes checks after banking hours does so at his own responsibility. Among the chief sufferers are the club servants themselves. Any mistake or oversight they may happen to make in a bill is overlooked by members if, as frequently happens, it is a mistake of omission. But anything in the nature of an overcharge elicits immediate complaint."

## Protect Art by Making Picture Forgery a Crime

Efforts to Induce Parliament to Change the Law by Which Fraudulent Signature on Check Brings Imprisonment, but on Painting Only a Fine of \$50.

WORKS NOW ON VIEW IN THE LONDON GALLERIES

(Special Dispatch.)  
LONDON, July 12.  
Is a picture a document? The lawyers say "no," but the strong Parliamentary Committee of both houses of Parliament recently formed to protect the interests of art and artists in legislation say that so far as forgery is concerned the law should make no difference between a fraudulent signature on a picture and on a check. When the new copyright act was in course of discussion the Imperial Arts League, which numbers practically all the leading artists of the day among its members, unsuccessfully endeavored to have a clause to this effect inserted in the bill, it being decided by the government's legal authorities that the forgery of a work of art could not be treated in the same way as the forgery of a check or other document. Now, however, the Parliamentary Committee on Art, which has Lord Plymouth as its chairman, has taken the opportunity afforded by the new forgery bill to return to the attack, and is strongly urging that the Imperial Arts League should be given an opportunity of stating its case before the joint committee of both houses, to which the bill has been referred. The case of the artists is that it is an anomaly that, while the forger of a check for £5 is liable to imprisonment, the person who fraudulently signs a work of art, which may bring in thousands of dollars, can only be punished, as the law stands, by a fine of £50, and that only if the artist whose name is forged has not been dead for more than twenty years. At Knoedler's Gallery, Old Bond street, there are being exhibited a few important pictures by old and modern masters, including Rembrandt, Vermeer, Goya, Reynolds, Gainsborough, Manet and Degas. Of special interest, on account of the rarity of the works of the painter, is "A Lady of the Hampden Family," by Marcus Gheeraert. It is a full length portrait of a lady in a brocade dress and a rose colored mantle, with a richly embroidered border, standing under a sort of pergola, with a formal garden in the background. It is a very fine piece of work in character, general design, color and detail.

This picture is flanked by two examples of the work of Jan Faber von Kreunacher, "Portrait of Johann Reys" and "Portrait of Anna Ufendert." These, about a century earlier than the work of Geerarts, who was contemporary with Queen Elizabeth, are half length portraits, with backgrounds of mountainous landscape. The Rembrandt is a life size study of "Lucretia Stabbing Herself," signed, and dated 1661. It is a fine work, the rich costume being beautifully painted, and the head having the proper character of despair. Vermeer is represented by a small and charming study of "A Young Girl with a Flute," in a blue dress, with white fur; Reynolds by a "Portrait of Itzhak Sheldou," member of Parliament for Wilton, 1801-23, in a red coat; Gainsborough by a "Portrait of William Henry, Duke of Clarence (afterward King William IV.)," as a fresh colored young man in naval uniform, and Goya by portraits of "General Nicolas Guey" and "Victor Guey," the last as a little boy, page to Joseph Bonaparte, King of Spain. The best of the modern pictures is a small but superb example of Daumier, "Les Buvards," a study of two men drinking at a table outside an inn, at late evening.

At the Marlborough Gallery, Duke street, St. James', there is an exhibition of old Spanish paintings by, or attributed to, such masters as Velasquez, Ribera, El Greco and Goya. The Velasquez is a study of three figures, a young man and an old and a young woman, entitled "The Fortune Teller." It is put down to the Seville period of Velasquez, represented in the National Gallery by "Christ in the House of Martha," and the head of the old woman in both pictures would appear to have been painted from the same model. Ribera, or Le Spagnoletto, is represented by six canvases, the most convincing of which is a "Portrait of Aescopus." "The Virgin and the Child," attributed to El Greco, is an interesting drawing, and besides works by Del Mazo and Pareja, pupils of Velasquez; Alonso Cano, Murillo and Zurbarán, there are three curious pictures by Spanish primitives. Six painters in water colors combine to give a very pleasant exhibition at the Carroll Gallery, George street, Hanover square. The subjects and styles vary, but there is general sympathy of feeling—love of country life expressed in terms of color. Mr. Henry Henshall is regarded as first in order, with nine figure studies, which combine mild sentiment with humor. Most of the studies deal with the minor troubles of childhood, such as "Multiplication Is Vexation," "The Thorny Path of Knowledge" and "The Cut Finger." But Mr. John Collings is artistically the most important of the group. As a decorative landscape painter he holds a high place in contemporary art. He is best known by his pictures of the Canadian Rockies, but in this present exhibition he is represented by several English subjects. "Near Old Kew Bridge," "Harmony," "A study of haystacks by a river," and "A Devon Glen" are particularly attractive. Mr. Robert Meyerheim is a painter of pastorals in the spirit of Walker and Mason. He is at his best on a small scale, and there is nothing better among his contributions than "From Gathering Floods He Saves His Flock." Mr. A. W. Davidson is a painter of myths in which the nude figure is pleasantly combined with landscape. His work is fresh and sparkling, and "Pete Champagne" is, perhaps, his best. Mr. N. J. H. Baird rounds off the exhibition with studies of horses at work; vigorous in movement and yet sympathetic in feeling. "Wind and Dust" and "Misty Morn," two white horses at the harrow, are particularly good. "A Gray Morning," a study of sheep on the downs, is the best of three water colors by Mr. A. Winter-Shaw.

## CHURCH CELEBRATES 900TH ANNIVERSARY

(Special Dispatch.)  
LONDON, July 12.  
Greensted Church, near Olgar, has just celebrated its nine hundredth anniversary, the Bishop of St. Alban's, the vicar and the folk of the countryside taking part in the proceedings, while the bishop stood beside the original oak walls of the sanctuary which, upon a night, according to tradition, protected the remains of King Edmund the Martyr, who was too youthful and saintly to be a match for hirsute Danish pirates. The tiny church itself can hold little more than one hundred persons, but probably more than two thousand were present at the thanksgiving. Greensted Church is unique in England. No other church in the country to-day has any of the original timber walls of its Saxon builders. The structure dates back to the ninth or tenth century, for by the beginning of the eleventh century the use of stone was general. There is no doubt at all about Greensted's oak trees. They are so jointed that they could never have been replaced without removing the roof. The outer walls are rounded and at first glance appear to bear the original bark. Inside the walls are flat and still bear the marks of the adze. When the remains of Edmund were being transferred from Linton to Bury St. Edmunds, in 1013, tradition says monks hastily constructed a shrine to protect the relics, but the wooden walls must have been anterior to that time.

## THIS BULLDOG HAS NO EQUAL.



DREAMWOLD KENNELS' CHAMPION DREAMWOLD CENTAUR.

Champion Dreamwold Centaur was sent to America early this year from England, where he had won upward of five hundred prizes. In the United States he has been shown by his owner, Mr. Thomas Lawson, at all the leading bench shows and has beaten every bulldog of note. Great gratification is felt in England over his victories.